

Mawson. The building, we understand, is to be a six-class workhouse, to accommodate 300 inmates, with capability for future extension in case of need, and the cost, inclusive of site, is put down at nearly 10,000*l*.

"Well, now let us talk of something else. Have you read 'Shirley'?"

PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE, AT THE ROYAL ACADEMY.

This professor, in his fifth lecture, Jan. 31, reminded the students of the dictum of Wren, "that the principles of architecture are now rather the studies of antiquity than fancy;" whoever, in deed, undertakes the pursuit of this venerable science must discover in it the same fixity which the great moral and physical laws of nature have preserved from the beginning. History displays in every page of the generation from Adam, the same identical motives and aspirations in respect of this art, which our own hearts confess in more or less intensity at the present day. The materials of stone, wood, and iron, and the mechanical and physical means, are the same in principle, however enlarged and developed by experience. Man himself, the days of whose years are so limited, the half of his brief existence spent in pupillage, must be the creature of imitation, and is exposed during periods to be the mere victim of the fashion of opinion—fluctuating and various. On the whole, a concurrence of judgment approves and establishes forms and powers, the alteration of which it is presumptuous to attempt, however they may be developed and improved.

The old sin of pride and presumption denies these doctrines, and, akin to the promptings of the Babylonians, "Go to, let us make us a name; go to, let us build a tower, whose top shall reach unto the clouds,"—we have modern aspirations after a new style, and a catholicity of that style imposed on the public; but when we ask its principles and description, it sinks, like the Babylonian tower, into a vision, of which they themselves have lost the tracings. Such overweening conceits can lead to no practical good, and any attempt in the student to reduce them to paper, in a tangible form, will savour of aberration, and lead to a strait waistcoat,—he will never persuade mankind to follow his inventions unless they are founded on their experience and their previous acceptance.

In the practice of our art abundant occasions of originality arise in the new wants of society, and in the new materials furnished us by the sciences, especially in these times; and in their new adaptation to cases, requirements, and circumstances, there is always abundant space for invention, properly so called. The public, and even we, as artists, too often mistake the form for the thing, the ornament for the substance. No man was more original than Wren, according to the above definition, but inasmuch as he used the classical orders, he is esteemed only as a copyist. Wren sought the essence of the requirement, the true principles, the just idea of the design proposed. He made all bend to these; the dress, the wig, and the ruffles he applied as a matter of course, and in deference to the fashions of the day. He, no doubt, largely admitted the motto of his contemporary, Mr. Pepps, "*Mens cujusque, is est quisque*." The student should well consider these examples, and no lack of inventive opportunity would be complained of. The mind of the work was one thing, the decoration was another; as different in true nobility as soul and body; and the first need not be suggested as the highest subject for his contemplation. These visionary aspirations after novelty, derived chiefly, in fact, from the abuse alluded to, the adherence to the form and not the matter,—this seeking after exterior fashion it was that made us Roman, Greek, Gothic by turns, as if their reproduction alone constituted architecture; and this disgust sickened the amateur, who could not penetrate to the soul of the work within, and made him call for novelty.

The proofs of this fact abounded—churches were Grecian, and for the last twenty years have been Gothic—intensely Roman Catholic; the sense has been wanting to understand,

that we do not want a Greek temple for the reception of a caryatid statue; nor a Roman church for processions, and a sight only of the Eucharist, but a Protestant auditorium suited to Anglican ritual; to which great purpose all form of dress, of whatever order and fashion, must bend and adapt itself; and whoever studied the unvarying principles of the sublime and beautiful, will adjust this dress in such manner as to reconcile the forms and the requirements the great masters have always found.

There was some excuse for our folly in the ignorance which half a century of war had plunged the fine arts into; but now for more than thirty years we have studied the arts of peace, we had recurred to all sorts of examples which furnished the beautiful, and like novices had endeavoured to reproduce them by turns, doggedly. The next stage was, to see if in each of these the same principles were not latent; and so by studying principles we should emancipate ourselves from the pusill feters of imitation.

Having traced the elementary materials of architectural composition, the professor proceeded to the combination of the whole, and in this, together with unity and order, the principle of gradation was one of the most essential; the repetition of the same elements in different dimensions was the only way to convey one end of proportion, viz., magnitude; in the green leaves of the wild rose tree, as compared with the garden tree,—in the human hand or fingers, as compared with the monkey's, an admirable gradation of the same feature is observable, the relations of which it behoved us carefully to measure; in the use of columnar or arched architecture this was the great secret of success, especially understood by the Greeks, by Palladio, and the Goths, so called; and this was illustrated by some scenic drawings from various sources, and especially the labours of Canina.

Material magnitude was as nothing compared to the relative magnitude, obtained by gradation of parts. The historical painter of a group, and the decorative painter of a series of flowers and fruit, would take care to gradate the elements of his composition, and there was no principle more fundamental.

It was on this principle that domes, as in the admirable group at St. Maria della Salute at Venice, and the spires at Litchfield, gave so much pleasure and magnitude; comparison by gradation enabled us to estimate composition; pleasing variety and grouping were delightfully displayed in both these examples. No single element was large or small but by comparison, and comparison with forms of its own nature was the best. Trines (as at Litchfield) were advantageous; he must, therefore, condemn the single tower of our modern churches; he had hoped to find a composite work in a great town which had recently built a great church; when he at length found the eternal lithograph, by which every architect advertises his work in these days, there, to his disappointment, was the single tower, attenuated, indeed, because not fed with a lusty peal of bells as formerly, but still a staring tower—always the same—the size not estimated because it had not other towers or objects of gradation.

Whatever might be said against Queen Anne's churches, it was certain, he thought, that for appropriateness to ritual and architectural invention, as to structure and composition, nothing done since them in this country could compare with them.

SINKING FUND FOR PUBLIC WORKS.

By the time our next publication will have appeared, the minister's scheme for carrying on the business of the Office of Works will probably have been placed before the public: what that proposition may be of course is at present veiled in obscurity. It is hoped that it may comprise some of the features in the plan suggested some few weeks since. It will be remembered that it was suggested to place under a separate and independent commission all new works sanctioned by Parliament; that the cost of the same should form a separate stock, or fund,—the interest and the further sum necessary for its redemption, after a lengthened period, being the annual charge to be pro-

vided by Parliament; thus, for instance, instead of charging the country, within a period of fifteen years, the whole expense of the Houses of Parliament, it would be perhaps annually 6 or 7 per cent. upon the outlay,—a charge scarcely to be felt. This important work might be carried out to the great advantage of the country, by the employment of thousands, and throw upon our posterity a reasonable burthen for advantages possessed. The office of "Works" will be separated from that of "Woods." Lord Carlisle will, we believe, leave both.

A GLANCE AT THE NELSON MONUMENT.

Of Nelson, a name dear to every true Briton, the memory is here embalmed in the heart of London, and the public waits with patient watchfulness for the three halting illustrations of his brilliant exploits, which are destined for the base of this column.

Occasionally, since the removal of the *velum*, I have paused before the sculptured *chef-d'œuvre* which faces the Admiralty, and which appropriately describes what, in early ages, might be called the apotheosis of the hero (a work that must assure every lover of the arts that there is talent in the land, of that pre-eminent merit which, if encouraged, might class us on a parity with any nation), and it has amused me to hear the passing and sometimes wayward remarks of the peripatetics—as thus: "How bold," said one dame to another, "how beautiful, how truthful, are these castings! How well judged the legend—the last words of the great commander—*England expects every man will do his duty*!" A tar and his mate succeeded the young ladies, eulogizing, in technical phraseology to which I cannot do justice, the compacted but well-defined groups of sailors and marines, to whom, next to the admiral, they imputed the victory, only regretting that his Honour did not come into port to be paid off and receive his prize money.* An old lady, following on the gangway, remarked to a very reverend-looking ecclesiastic, with a shovel hat,—*"My dear, if this sterling metal were distributed to curates on short commons, or to the children of our school, how much good would result from the bounty! however, it is a work of passing merit, but wherefore put these words in gold letters?† It would appear that the monument were needed,—that men now-a-days are reluctant,—or that Nelson's last words were forgotten!"*

Another lady condemned the legend altogether, as an obtrusion on the simplicity that should characterize sculpture, vowing that the motto would be as appropriate on a garter for Achilles as erected by the ladies of England!

Many were the reflections uttered, for none passed by in silence; some even observing on the artist's name, which he had bronzed over, seeing that the gilder had also emblazoned it, by mistake or in compliment.

Ruinous and reports were uttered as to the Commissioners of Woods and Forests; these I suppress, being unwilling to expose some tinkering and Gothicism done on the work which has come to my knowledge.

With respect to the artist's name, let me only observe, you can read it on our coins, on our pictures, always on our literary works; and it occurs to me that, although Lysippus would not sculpture his name on the figure of a Venus, he might on the pedestal. Times are past when the tyrant ordered his titles on the entablature of the Temple,—when the artist, to insure his fame, graved his own on the stone, and that of the monarch on the plaster above it. QUONDAM.

ST. MARY'S, TAUNTON.—The editor of the *Somerset Gazette*, after extracting our notice of the evil effects of iron on Wrington Church, points to the tower of St. Mary's Church, Taunton, as affording another instance of the mischief so done, and urges, as we did some time ago, that this structure should be attended to.

* We heard an old sailor, who served with Nelson, take two technical objections the other day to Mr. Carew's very able work, which may be worth inquiry. First, he pronounced against the possibility of a spar coming into the position of that shown in the sculpture; and secondly, as to the negro with a musket in his hands, that no black in that ship was permitted to use fire-arms.—Ed.

† Since bronzed.